

MARCH 2018

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SPECIAL COVERAGE YOUR OTHER MIDTERMS, PART II

**NOV. 5
1872**

SUSAN B. ANTHONY ARRESTED FOR VOTING

"I AM DELIBERATE AND AFRAID OF NOTHING."
— AUDRE LORDE

WOMEN'S SUFFRAGE AMENDMENT INTRODUCED IN SENATE

**JAN. 10
1878**



**1920
AUG. 20**

THE FEMININE MYSTIQUE PUBLISHED

19TH AMENDMENT RATIFIED

1963

"A WOMAN MUST NOT ACCEPT; SHE MUST CHALLENGE."
— MARGARET SANGER

1972 MAR. 22
EQUAL RIGHTS AMENDMENT PASSES CONGRESS, MOVES TO STATES FOR RATIFICATION

AT PRESENT, OUR COUNTRY NEEDS WOMEN'S IDEALISM AND DETERMINATION, PERHAPS MORE IN POLITICS THAN ANYWHERE ELSE
— SHIRLEY CHISHOLM



"AS A WOMAN I HAVE NO COUNTRY. AS A WOMAN I WANT NO COUNTRY. AS A WOMAN MY COUNTRY IS THE WHOLE WORLD."
— VIRGINIA WOOLF

**JUN. 23
1961**
TITLE IX



EQUAL RIGHTS AMENDMENT FAILS TO GAIN RATIFICATION

WOMEN, IF THE NATION IS TO BE SAVED, I BELIEVE YOU MUST BE ITS **SOUL.**
— CORETTA SCOTT KING

**JUN. 30
1982**

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F Newsmagazine is a journal of arts, culture, and politics, edited and designed by students at the School of the Art Institute of Chicago. The print edition is published eight times a year and the web edition is published year-round.

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LETTER FROM THE EDITOR

It's March, which means that the glow you got from a lazy winter break has long dimmed, and the crippling reality of Your Future is settling in, just in time for the snow to start melting. March has always struck me as real bummer: not quite winter and definitely not spring, hordes of drunk white men pretending to be Irish, your discount Valentine's candy becoming stale. But you can defeat those March blues with simple things like taking a stress nap under your desk (done), checking in with loved ones (also, done), and of course, reading F Newsmagazine, your student paper brought to you by us, your dedicated peers. Our literal blood, sweat, and tears went into the creation of this monument to art and journalism. Tell us we did good!

Irena Frumkin

LETTER FROM THE ART DIRECTOR

Politics, yeah! Here at F, we encourage everyone to be involved in the political process, whether that's by voting or by publicly chastising idiot politicians. Just don't forget to register! It feels about as good as bad sex: a wave of relief will hit you when it's over, but when you look back you'll realize it wasn't actually that bad so you do it again in another state, and another state, until you've had bad sex in all 50 states.

Annie Leue

STARS AND STRIFE

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I PLEDGE A LESION

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2017 ILLINOIS COLLEGE PRESS ASSOCIATION AWARDS

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Second Place

Cartoon, Strip or Panel
First Place, Rohan McDonald
"Kevin," February, March, April 2017

Full-Page Advertisement
First Place, Hannah Sun
Page Two, October 2017

Graphic Illustration
First Place, Rohan McDonald
"The Joan Zone," October 2017 Cover

Critical Review, Film
Third Place, Emily Rich

"Do Androids Dream of Electric Women?" November 2017

Critical Review, Other Than Film
First Place, Irena Frumkin
"Immersed in Oiticica," May 2017

Feature Story, Not Sports
First Place, Mary Fons
"Joan Flasch of Genius," October 2017

Sports Page Design (lol)
First Place, Yen-Kai Huang
"Living Alai," April 2017

General News Photo
Third Place, Melody Bilbo

"Fuck Trump," December 2017 Special Section

Spot News Photo
Second Place, Cassandra Davis
"Not My President," March 2017

Best Online News Site
Third Place
fnewsmagazine.com

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Details of Ellen Rothenberg's installation, "ISO 6346: ineluctable immigrant." Courtesy Spertus Institute. Photo by Tom Van Eynde.



EXHIBITION INFORMATION

"ISO 6346: ineluctable immigrant" is on view through April 22, 2018 at Spertus Institute for Jewish Learning and Leadership, 610 S Michigan Ave. Find details for an upcoming public program for the exhibition below.

Wednesday, April 4, 6–7:30 p.m., Spertus Institute
Cecilia Vicuña: Performance on Migration and Movement
Chilean writer and activist

In Search Of Accessibility

Ellen Rothenberg's 'ISO 6346: ineluctable immigrant,' sparks questions about its intended audience

By Noël Jones



One could argue that the first success of Ellen Rothenberg's "ISO 6346: ineluctable immigrant" is casting the visitor as an outsider from the start so that they might enter the space with an empathetic sense of not belonging,

of wondering if they deserve to be included, and of whether they will be allowed access.

Going in, I knew that the exhibition had been inspired by objects in the Spertus Institute's collection and included Rothenberg's own photography — images of objects encountered during her research of the collection, and her photographs of the Tempelhof refugee shelter taken while living in Berlin.

Glass walls angled out into the open gallery space of the institute, preserving a visual sense of openness while creating a clear division. I scanned the large, sometimes blurry, photographs on the wall, images of passports, coins, and other personal effects of Jewish people over multiple decades who had journeyed to freedom, safety, and opportunity before such ephemera was lost, found, and ultimately donated to Spertus. Images of fences, surveillance cameras, and boxy, trailer-like buildings in Berlin's Tempelhof Field, where refugees are held to await processing, offered a stark external view of the environment with few signs of the refugees themselves. The Tempelhof refugee shelter originally served as an airport built by the Nazis during World War II, and this fact adds a chill to the room, despite the knowledge that the facility is now used to receive families who are seeking refuge.

Some of the housing units used for the shelter were made of shipping containers, so it occurred to me that the markings on the floor might indicate the size of living spaces. Photographs of lockers and units mounted on

temporary wooden walls heightened this notion.

Photos installed near the floor resonated, such as one photo of a pipe venting at ground level, making it easier to envision being at the Tempelhof site. Various images at eye level and floor level conveyed an eerie sense of restriction, surveillance, and the mathematical categorization of humans caught within a state system.

An abstracted sense of the bigotry and aggression that many refugees face upon arrival in their host countries emanated from vintage "Li'l Abner" cartoons affixed to the makeshift walls with speech bubbles that said, "Le's git a mob together!! An run 'em outa town!!"

I couldn't help wondering if a visitor might feel lost in a cacophony of time and location spanning decades and multiple geographical regions. Would the various dates and notations revealed throughout the documents used in the exhibition leave visitors to ask, "Is this exhibition about the Holocaust? About the global immigration of Jews? Refugees? Is it about building a wall at our southern border?"

This, arguably, could be another point of success of the exhibition, the dawning realization that all such conflicts are related, if not interrelated. That specificity does not matter, because the crisis of losing one's home is a universal concern. When that concern is multiplied by millions of people, the tension holds the potential for devastating consequences if ignored — and transformative change if we respond.

I spoke with the exhibition's curator, Ionit Behar, by phone, and sat down separately with Rothenberg in person to learn more about how the project was conceived and made and to hear their thoughts on audience and access with regard to "ISO 6346: ineluctable immigrant."

Aside from knowing that she wanted the exhibition to be research-based, Behar explained, "I wanted to think about

VARIOUS IMAGES AT EYE LEVEL AND FLOOR LEVEL CONVEYED AN EERIE SENSE OF RESTRICTION, SURVEILLANCE, AND THE MATHEMATICAL CATEGORIZATION OF HUMANS CAUGHT WITHIN A STATE SYSTEM.

what it means to do research in a place like Spertus and to present contemporary art in that context."

"Ionit approached me Fall of 2016, around the time of the election, and we began talking about what intentions and concerns we had," said Rothenberg. "We were concerned about the resurgence of anti-immigrant rhetoric, overt racism, and anti-Semitism that came into public view post-election. We were thinking about the way in which, in a charged and fearful atmosphere, people turn inward. We were hoping the exhibition would be a place where people could come together around ideas and experiences, especially at the programs."

"The programs are not add-ons," she emphasized. "They are part of the exhibition."

Rothenberg began research at Spertus in the winter of 2017 and came to see the collection many times. With the help of Director of Collections, Kathy Bloch, and Collections Assistant, Tom Gengler, the artist began sifting through

objects and information for inspiration and material.

"They were very generous with me," said Rothenberg. "They spent a long time initially trying to help me understand how to negotiate the databases and what was in their collection."

Rothenberg bristled when asked whether her intended audience was the art world, the general public, or both. "The intention was to bring as diverse a public to the exhibition, from all communities locally and internationally," she said.

Regarding the lack of wall labels, which Behar had confirmed were the choice of the artist, Rothenberg explained that she often doesn't use wall labels in her exhibitions: "The intention is to promote accessibility, but I think it often precludes people having their own experience. So you see people reading wall labels and not looking at the work."

When asked if she was concerned about whether some visitors might be confused, Rothenberg explained: "What difference does it make how you figure it out, as long as you figure it out ... as long as you're asking yourself questions and having an experience?" I persisted. Might wall labels help visitors figure it out? The artist shook her head. "Very few people read first, people are naturally curious."

Behar explained that Spertus had added an online component to accompany the exhibition, including both objects in the show and objects that have inspired Rothenberg, with entries that include information and descriptions in lieu of wall labels.

"There is a trust or a hope with an active viewer, that the experience will spark curiosity, questions," she added. "Though the exhibition may be a bit confusing, in a way it's on purpose, as it's meant to be a global message that

is not about a specific migration — not about Jews in Palestine or refugees in Germany — it's something that is happening everywhere. ... [Rothenberg's] not saying the history before is the same as now ... but in a way, that history repeats itself."

"It definitely puts into play multiple locations, multiple temporalities. It asks you to make sense of this constellation of works and objects from other locations and time periods. ... The work does not focus on individual histories, it focuses on systems, whether they are systems of housing, systems of containment, systems of documentation — state-sanctioned systems that control mobility and access," said Rothenberg.

Hence, the exhibition's title: ISO codes are a standardized global system of organizing and tracking shipping containers carrying freight around the world. "Ineluctable" means unavoidable. Refugees are an unavoidable consequence of violence perpetrated around the world, and ignoring a refugee crisis would result in equally unavoidable consequences.

"I don't think about it as someone else's concern; it is all of our concern. It's not something happening somewhere else," said Rothenberg.

If the intent of an exhibition is to draw on a universal human experience — to evoke empathy and understanding that can resonate across cultural and educational boundaries — then a symmetrical logic applies: To gain access, one must grant access.

Noël Jones is a staff writer for F Newsmagazine, a graduate student in New Arts Journalism, and creator of the EYE TO EYE Flashcards series.



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From Art Texts Comes Context

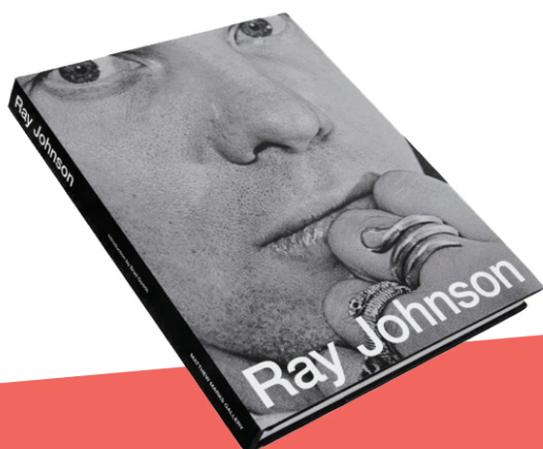
A few of our favorite exhibition catalogues, and where to find them

By Simone Viteri

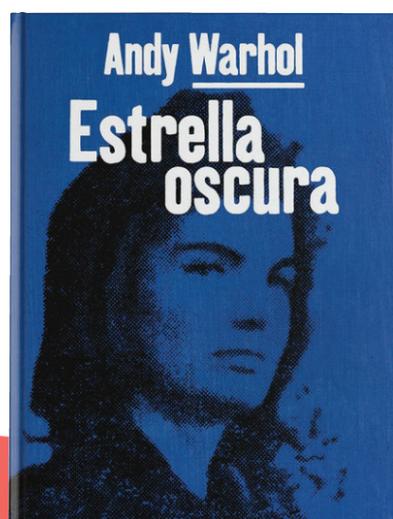
Even though exhibition catalogues can be found everywhere, from museum gift shops to family coffee tables, they often function as mere decoration rather than sources of information. Upon closer inspection, these texts can give readers insight into an artist's background and work, and a memory of a specific exhibit.

Pop culture artist Ray Johnson's work was recently exhibited at the Matthew Marks Gallery last summer. The design of its catalogue is simple and sleek, all-black binding with the artist's name embossed on the lower front cover. The color of the book is very fitting as it pays homage to Johnson's untimely death (and its mysterious nature), as well as abiding to the color scheme of the art displayed inside. The catalogue introduces Johnson's life and work through an essay by Brad Gooch, an acclaimed American writer, who details the lesser-known aspects of the artist's life while still providing helpful facts to those who aren't as avid connoisseurs of Johnson's practice. A foreword of sorts is followed by images of Johnson's artwork, starting from his early career in the mid 1960s, up to some of the last work he allowed audiences to view two years before his death in 1993.

The catalogue is a recommended purchase, especially now that its price has been marked down from its original \$50 to just \$20. The Matthew Marks Gallery publication offers context on an influential artist's life and displays the range of his work in a simple, minimalistic setting.



Ray Johnson by Brad Gooch
English | Hardcover, 192 pages
Publisher: Matthew Marks Gallery

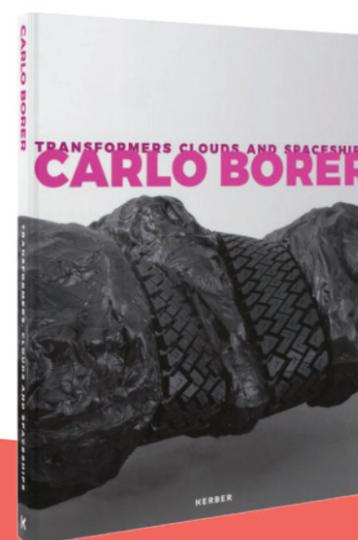


Andy Warhol, Estrella Oscura
Spanish, English | Hardcover, 208 pages
Publisher: Fundación Jumex Arte Contemporáneo y DelMonico Books, Prestel

Andy Warhol is a household name when it comes to artists of the 20th century. There are hundreds of exhibition catalogues in his name, yet the most recent is "Estrella Oscura," or "Dark Star," co-published by Museo Jumex and Prestel Publishing. The cover shows an image of Warhol's "Blue Jackie," one of his infamous silkscreen prints. The back features "White Crash Burning III," a lesser-known and more violent print by the artist. This catalogue is set up differently from most, with the first half of the book being images of the artist's work and the last pages being the artist's short biography and essays about his life and works. The fact that it is the first time a Warhol exhibit of that scale has taken place in Mexico makes this catalogue especially engaging. The exhibit was curated by Douglas Fogel whose essay, "Who Shot Andy Warhol?" is featured. The lengthy piece is somewhat confusing, introducing the exhibit by narrating Valerie Solanas' shooting of Andy Warhol, and ending on a somber note: a dystopian message of modern technology and social media. Fogel's essay is followed by shorter forewords, contributed by almost a dozen acclaimed artists and curators, which add unique insights to the exhibit itself. The book is valued at \$33.96 by Target, a surprising distributor, and is well worth the price.

Carlo Borer is a Swiss artist who specializes in making futuristic, large-scale sculptures out of diverse media, from metal to wood. His catalogue, titled "Transformers Clouds and Spaceships," caught my eye due to his name being splayed vividly across all three sides of the book in neon pink, uppercase letters. It encompasses three main exhibits he has worked on, the title of the catalogue indicating their material-based names. The show continues to be on display at the Christel Wagner Galerie in Frankfurt. The catalogue within maintains the surprising, sleek, and futuristic themes resonating with the artwork displayed inside. The design aspect of the book makes it a recommended purchase that is immediately compelling. The first few pages are thick, blank, and metallic silver, leading up to two pages of Carlo Borer's quotes, written in both English and German. The two languages are skillfully combined and the foreword by acclaimed art critic and curator, Dr. Peter Lodermeyer, is displayed in its dual translation. The rest of the book follows in its design aesthetic as there is a healthy ratio of words to images. The text describing each exhibit are brief compared to other catalogues, but equally as impactful, containing the artist's philosophy and an explanation of the works and their symbolism. The book seems to be aimed at a younger, more modern crowd, as it diverges from traditional artbook style and focuses on keeping the reader engaged with color, spontaneous page design, and impeccable images of the artwork. At \$50, it's a great piece for someone looking to add a piece of playful aesthetic to their artbook collection.

Simone Viteri is a student in Visual and Critical studies focusing on journalism and an artist working in various media. Representing (and missing) Ecuador from Chicago.



Carlo Borer: Transformers Clouds and Spaceships by Peter Lodermeyer and Eduard Kaeser
Spanish, English | Hardcover, 194 pages



Detail of "Memorial Plot 1" at SITE Galleries | Photo by Manisha A. R.

Loss, Permanence, Vessels

Does grieving end when the last of the sand has been patted down over the grave of a loved one? Does it go on, slipping into conversations, creeping in while rummaging through memorabilia — or peep in when you are looking at photographs and videos? Or, does it find a way into the work you do every day, until you give those feelings a place inside of a tangible object.

Ben Harle's show, "The Permanence of Loss," at the School of the Art Institute of Chicago's (SAIC) SITE Galleries (the show officially closed on February 17), puts these turbulent emotions into fragile, glazed, ceramic, black and white urns. Traditionally, ceramic urns were designed to store the ashes of a cremated body; using plaster, ceramic, neon lights, and videos, Harle offers a selection of objects and installations through which one can contemplate death. With a practice that examines life cycles while using clay as memory converted into tangible objects, he draws attention to how we commemorate loved ones we've lost. Focused less on who, when, and how — and more on the afterlife or memory — Harle's work offers a space for viewers to contemplate the different ways we discuss death.

In his 13-minute and 37-second film, titled "What Remains: Memory" (2017), Harle brings together various strings of thoughts, processes, and emotions. The video begins with an animated clock ticking: a recurring pause that he includes between cutaways of different stills. In one of them, a gravestone floats across the screen. After a brief pause, a label for a bag of cement follows. In the

Ben Harle's show, 'The Permanence of Loss,' offers space for grief

By Manisha A. R.

second part of the video, the artist is filmed transferring the ashes of his grandfather into an urn, one teaspoon at a time, then emptying the entire bag. Carefully folding it — cleaning the space, putting it away, dusting the mouth of the urn — he performs each action patiently, taking his time. Much like grieving, Harle's process is measured and tender. The third and final part of the video shows the white urn sealed. On the clock in his video, a minute has passed.

The bench that I watched this video from was close to a larger, open urn, entitled "What Remains: Memorial" (2018). Made of ceramic, acrylic, and Robert Lemont's ashes (the artist's grandfather), it is the strongest piece in the show. A light is installed inside, holding up a black urn similar in shape and form to the white urn in the video. One needs to engage with the piece — to peek inside and view — to think about the ashes or possibly burying a loved one of their own.

Other pieces in the show, like "Memorial Plots 1-4" (2018), showcase a series of white ceramic pots in differ-

ent forms — full, shattered, punctured, and held together to fill three rectangular plots. Ideas of death and loss are rooted in real experiences; the urns, a more personal form of dealing with grief, are special to the artist, whereas burial plots are an idea more familiar to most viewers.

For Harle, clay acts as a gradually-fading memory, forever shifting and changing. "Firing a ceramic object freezes it in time and allows the material to last forever," he explains in his artist statement. "The physical substance can never return to its original state although the artifact may shatter or break." Similarly, burying a loved one is a way to freeze loss, putting their body to rest while accepting that they will never return to their original state. Playing with this idea, Harle's previous work has pushed the boundaries of what traditional urns look like. By slip casting porcelain bottles and compressing them before firing, he creates urns that look ruptured — like the life has been sucked out of them. A large portion of the white urns in the show come from the development of his previous pieces.

Through his fragile ceramic structures, Harle's work draws attention to how fleeting a subject like loss can be; yet we continue to memorialize it into solid objects.

Manisha is a writer, bookmaker and wine-based life form who is trying to work on her thesis, a radio show, her resume and graduate from the New Arts Journalism program — all at the same time. She communicates best when given hugs, Kit-Kats, and coffee.

Rage, Rage Against the Dying of the Light

On the odds and ends of seasonal depression — and how to fight it * By Olivia Orzechowski

With Jack Frost nipping at our noses, winter can be hard on all of us. Chicago wasn't named the "Windy City" for nothing, and it couldn't be more obvious while walking to class, feeling the wind whip through a never-warm-enough coat. Beyond just the weather, those "winter blues" can be serious. Seasonal affective disorder (SAD) is a type of seasonal depression specific to winter. Symptoms may include oversleeping, low energy, feeling sluggish, and experiencing feelings of hopelessness. But don't fear: There are some things one can do to fight SAD, or to relieve its symptoms.

LIGHT IT UP!

Fortunately, there's such a thing as "full spectrum light bulbs," which come close to acting like real sunlight. Unlike normal fluorescent and incandescent bulbs, they contain all the colors of spectrum. Six hours under one of these babies is equivalent to about 30 minutes in the sun. (Typically, it is recommended to use a 10,000-lux light box at a distance of about 16 to 24 inches from your face.) They are available at most hardware stores and also for rent at the School of the Art Institute of Chicago's (SAIC) Media Center.

AROMA THERAPY

Aroma therapy is soothing for the body, as well as a way to promote spiritual health. The different oils induce relaxation and are a great way to fight some SAD symptoms. Chamomile, eucalyptus, and peppermint are all great oils to start with, and have various therapeutic properties, such as relieving bloating, battling inflammation, and calming the body.

CUDDLE UP

While this is a more holistic solution, friendship and spending quality time can be important to avoid succumbing to the gloomy weather. Put on a good movie and make some hot chocolate with a few friends. Maybe you'll find yourself looking out the window at snow flurries and appreciating their beauty.

GET MOVING!

Exercise is important in releasing chemicals to fight sluggishness associated with both SAD and depression in general. SAIC offers a school discount to LA Fitness; it's \$30 a month. Alternatively, grab a friend or two and go ice-skating downtown at the ribbon for only \$12 for a fun and winter-specific good time.

MUNCH AWAY!

Complex carbohydrates can help your body maintain levels of serotonin, a neurotransmitter that regulates mood. It can be easy to forget a full diet when living on your own with a college student budget, but thankfully brown rice and whole wheat bread don't always break the bank. Also, it's another excuse to eat more sweet potatoes! (Sweet!)

SUNSHINE IN A BOTTLE

Vitamin D is critical in the winter months and a deficiency can lead to increased tiredness and fatigue, as well as a weakened immune system. Grab some over-the-counter vitamins from your nearest drug store! (Be sure to check with your doctor first, to see if you have a deficiency.)

MEDITATION

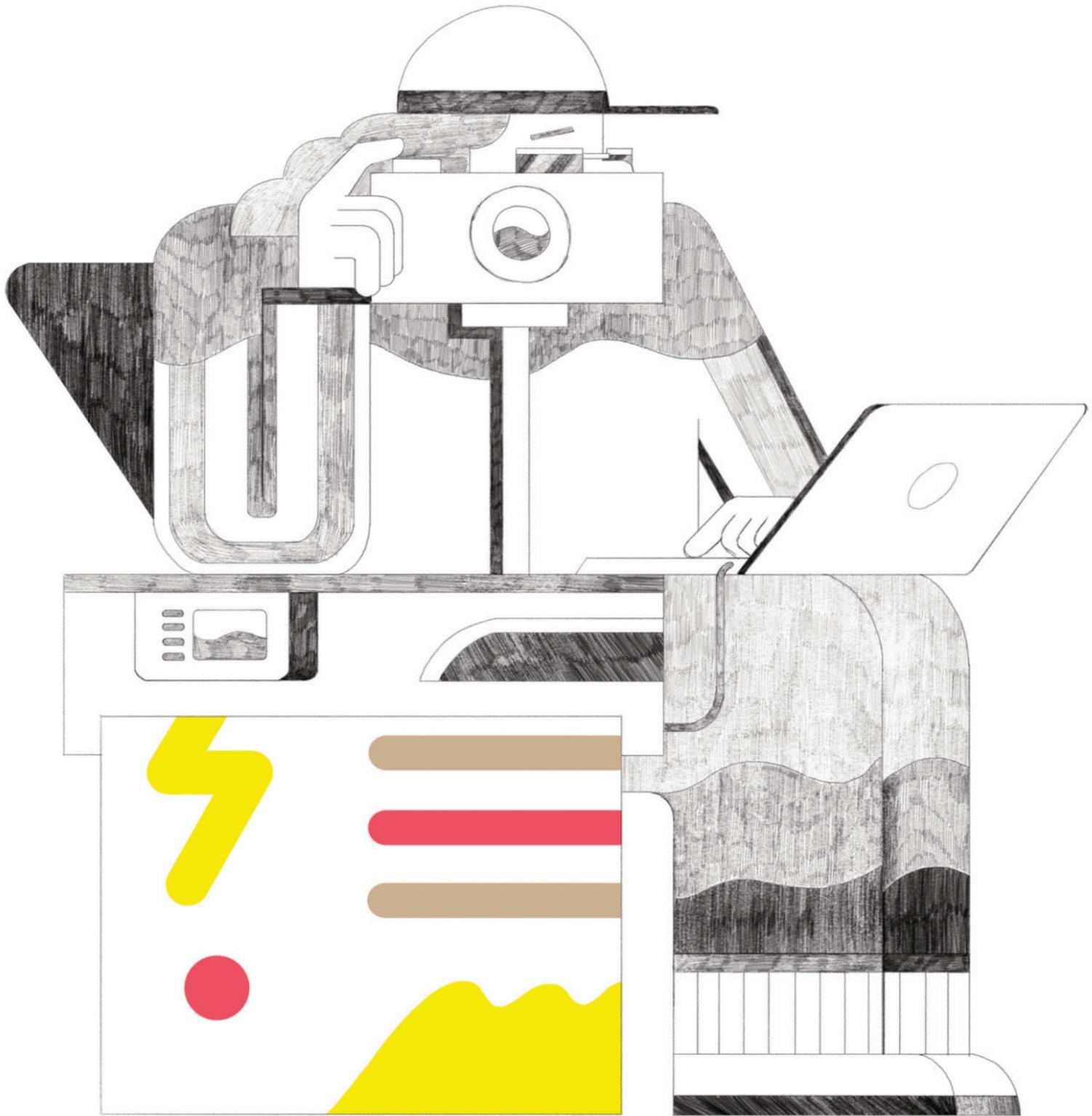
Stress is part of life, but it can get overwhelming under that constantly grey sky. Taking an hour out of the day for yourself to breathe and de-stress can help. Relaxation of all kinds decreases the level of the stress hormones cortisol and epinephrine in the blood. It also helps balance your biochemistry, so try sitting criss-cross applesauce, and take a deep breath. It may help more than you think.

ESSENTIAL FATS

Fatty acids help the immune system, and are a necessary part of a good diet. They're found in cold water fish, such as salmon, as well as nuts and seeds. Both fish and flaxseed oil can be found at most drug stores.

ASK FOR HELP IF YOU NEED IT

It can be easy to push off feelings of hopelessness as part of the season. However, taking care of mental health is important for your overall wellness. SAD is a serious illness, and can also be a sign of a more continuous depression. Thankfully, SAIC offers fourteen free help sessions at the health center on the 14th floor of Lakeview. There is no shame in getting help, so don't ignore your feelings and make an appointment if you think you need one. To schedule an appointment, call (312) 499-4271 or email counselingservices@saic.edu.



Lens Caps off!

WORK
AT *f*

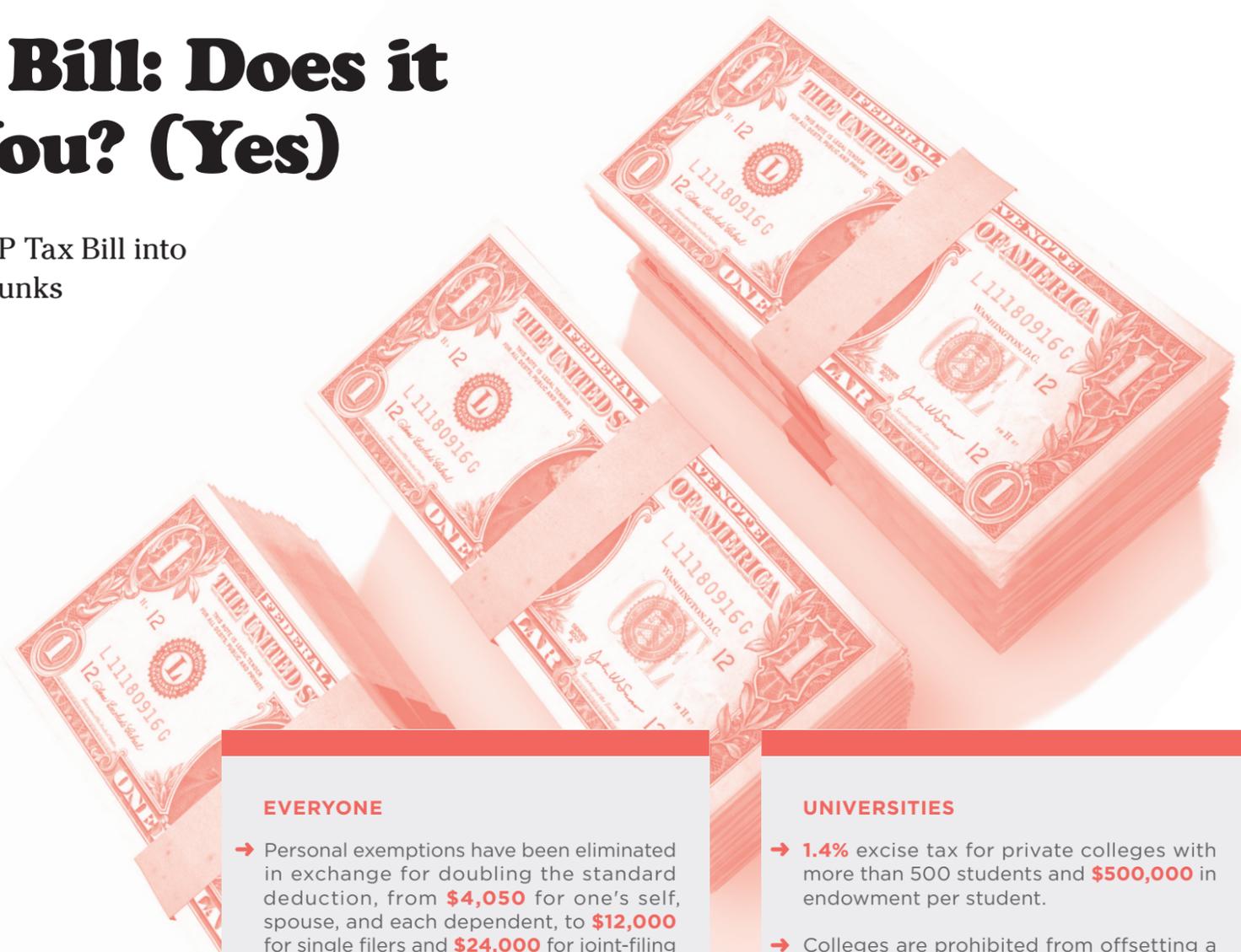
Are you interested in photojournalism? Does the idea of collaborating with other artists and writers to create photoessays and photo illustrations sound appealing? How about capturing the action at public events around town? Show us what you got!

For more information email our photo editor Juan Carlos at: jherrera4@saic.edu

The Tax Bill: Does it Affect You? (Yes)

We broke down the GOP Tax Bill into somewhat palatable chunks

By Casey Carsel



In late 2017, news arrived that the House was planning to treat tuition waivers for graduate students as taxable income in the GOP's tax bill. While this move did not make it through to the final bill, others may have a particular impact on students.

While the tax bill totals more than one trillion dollars in tax cuts, every change is a redistribution — through shifting the tax burden from one group of citizens to another, or towards the government's future debt. On average, taxes will be reduced by \$1,610 in 2018, which will increase after-tax income by 2.2%, with the largest benefits going towards wealthy households.

Supporters of the 1097-page bill argue it will encourage business investment, hiring, and wage growth. Its opposition posits that the plan is overly generous to corporations, and unworthy of the \$1.46 trillion projected to contribute to the budget deficit over the next decade. The deficit will be resolved in the future with taxes, spending cuts, or more borrowing.

The plan for the largest set of tax reforms since Ronald Reagan's 1986 Tax Reform Act was introduced only eight weeks before it was signed into action. Michael Clark — President of Lawyers for the Creative Arts, a free legal service for financially eligible clients in the arts — told F Newsmagazine quick turnaround of the bill was fast, but "not unprecedented in the history of tax law."

"A lot of what was in the bill that was passed this year drew upon proposals that had been discussed for two to three years in hearings and prior legislation," Clark said. "That still does not mean that the legislative process could not have been significantly improved by more time, but tax legislation adopted through the budget reconciliation process (which has also happened before) necessarily runs on a more compressed timetable."

The tax bill offers tax cuts to many sectors of the population, but the horse-drawn carriage is scheduled to turn back into a pumpkin for most in 2025.

Artists with questions or concerns regarding their filing strategies may be eligible for consultation with a pro bono agency such as Lawyers for the Creative Arts. For SAIC students, Student Financial Services is not able to answer tax questions, but can recommend a number of advisory services, many of which are free for Chicago residents.

Casey Carsel is in the first year of her MFA in Writing.

EVERYONE

- Personal exemptions have been eliminated in exchange for doubling the standard deduction, from **\$4,050** for one's self, spouse, and each dependent, to **\$12,000** for single filers and **\$24,000** for joint-filing married couples.
- The exemption for the Estate Tax has doubled.
- State and local tax deductions have been capped at **\$10,000**.
- Deductions on mortgage debt interest payments for new homes reduced to **\$750,000** from **\$1 million**.
- Most individual income tax brackets have been lowered: **37%** from **39.6%**; **32%** from **33%**; **24%** from **28%**; **22%** from **25%**; and **12%** from **15%**. The lowest and second highest brackets (**10%** and **35%**) remain the same.
- The child tax credit has been doubled, from **\$1,000** to **\$2,000** per child, and is phased out when a couple's income hits **\$400,000**.
- Temporary reduction for medical expense deductions (from **10%** to **7.5%** until 2019).
- In order to come up with **\$300 billion** in savings over the next decade, the tax bill ends the Affordable Care Act's individual mandate — a tax penalty incentivizing insurance purchases while encouraging healthcare providers to offer cheaper options ends in 2019.

THE SELF EMPLOYED

- C-corporations — businesses where profits are taxed separately from shareholder earnings — are subject to the **21%** corporate tax. (Taxes on distributed goods may mean double taxation.)
- **20%** business income deduction for pass-through businesses (sole proprietorships, partnerships, S corporations).

UNIVERSITIES

- **1.4%** excise tax for private colleges with more than 500 students and **\$500,000** in endowment per student.
- Colleges are prohibited from offsetting a loss in one business to a gain in a different business. (The financial costs of colleges being unable to offset lost revenue could conceivably be passed on to students.)
- Charitable deductions are only available when the filer chooses to itemize. (Because the standard deductions are doubling, taxpayers who itemize are predicted to decrease from approximately **30%** to approximately **5%**.)

STUDENTS

- Under the existing law, moving expenses can be deducted, but under the new bill (with the exception of members of the military), this deduction goes away.
- Employer tuition assistance up to **\$5,250** a year remains non-taxable. The deduction on student loan interest paid for up to **\$2,500** is retained.
- The American Opportunity Tax Credit allows up to **\$2,500** in deductions for qualified education expenses during the first four years of higher education.
- The Lifetime Learning Credit allows an offset of **20%** on the first **\$10,000** of education and vocational expenses (totaling a maximum **\$2,000** deduction).

CORPORATIONS

- The corporate tax rate has been dropped from **35%** to **21%**. The corporate Alternative Minimum Tax has been eliminated.
- Debt interest deductions have been lessened.

A Different Kind of Battleground

A Floridian reflects on the Parkland shooting

By Emily Rich

I was living with my parents in Winter Springs, Florida, a suburb of Orlando, my hometown, in June 2016. My morning tea hadn't even cooled to a drinkable temperature yet when my father broke the news to me as gently as he knew how: There had been a shooting at Pulse nightclub, and it looked like over 50 people had been hurt. That estimate would go up considerably over the next several hours, until a final count of 49 people dead and 58 others injured was determined.

It hasn't even been two years, and Florida has seen another shooting on the scale of mass. Not to mention the two that occurred, to less media attention, in 2017.

Parkland, Florida, is one hour north of Miami. It rests on the northeastern border of the Everglades. The suburban neighborhoods are set on a series of man-made islands between canals of swamp water. Marjory Stoneman Douglas High School is on the town's southern border. These facts are not irrelevant to my understanding of what happened there, and what the students are doing about it now.

After 17 of their teachers and peers were murdered on February 14, 2018, students at Marjory Stoneman Douglas High School have mobilized against the National Rifle Association (NRA), speaking out for stricter gun control laws and advocating to disband the NRA altogether. Their resistance and resilience is their form of mourning. And coming from Florida, that comes as no surprise.

Florida breeds resilience. Lots of things in Florida can kill you, so to live there is to have that resilience baked into you. And to survive there is resistance.

What makes this group of teenagers in Parkland extraordinary is not that they are resisting. It's that they are doing so by advocating for fewer guns in a state that has the stand your ground law that allowed Trayvon Martin to be murdered with impunity; in a state whose first governor was President Andrew Jackson (whose primary contribution was genocide); in a state where the current governor is speaking at the next NRA convention.

Historically, Florida is not a site of national change. In fact, the precedent set by those with power there is just the opposite: finding and exploiting loopholes in federal legislation, allowing the perpetuation of Florida's paradise myth and fallacy habitability, and general grifting of all kinds. Florida is also historically, for the rest of the country, a punchline.

Aside from its battleground status, Florida's national goal seems to be separating itself from the rest of the country — "No, we aren't the south," "Palm Beach: where real people go," "No one is from Florida."

The students of Marjory Stoneman Douglas High School are turning Florida into a different kind of battleground. Against all odds, they have survived in a place where people probably never should have laid foundations, and they are asking those who live on more solid ground to put their feet down.

I am proud to be from the same state as they are. My heart is with them. And most importantly, my actions will back them.

Before I came out and before the Pulse shooting, my mother, perhaps knowing something I hadn't yet admitted to myself, would drive me by two of Orlando's gay clubs and gently point them out. One was Pulse; the other I don't remember the name of because the building is one of the few in Orlando that is as old as it looks. The safer looking one is a memorial now.

After Pulse, the entire country rallied behind the city of Orlando and the LGBTQ+ community. Their rallying cry was one to end hatred, and the violence motivated by it. A radio DJ was asked what he thought would change, and he said he thought now whenever someone said something hateful in Orlando, they would be the ones ostracized. I was skeptical. I'm still skeptical, but businesses, even in the most conservative parts of town, still fly rainbow flags.

The only thing that would make me feel safer is if the gun laws proposed and fought for by the survivors of Parkland were put into effect, not just in Florida, but in the rest of the country too. As I've said, lots of things in Florida can kill you; it shouldn't be easy for other people to be one of them — there or anywhere.

But despite their organization, their political savvy, and their Floridian resilience, these students can't do this alone. Be impressed, amplify their voices, recognize that their context is not one that makes it easy to stand so firmly, then stand firmly too, wherever you are. You, too, can verbally take down senators who accept millions of dollars from the NRA. You can vote. You can organize.

You can be resilient.

Emily is a second-year Writing MFA student. She's a playwright, photographer, and teaching artist by day, preferably asleep at night.

In Memoriam

STONEMAN DOUGLAS HIGH SCHOOL
PARKLAND, FLORIDA | FEBRUARY 14, 2018

Alyssa Alhadeff, Scott Beigel, Martin Duque Anguiano, Nicholas Dworet, Aaron Feis, Jamie Guttenberg, Chris Hixon, Luke Hoyer, Cara Loughran, Gina Montalto, Joaquin Oliver, Alaina Petty, Meadow Pollack, Helena Ramsay, Alex Schachter, Carmen Schentrup, Peter Wang

PULSE NIGHTCLUB
ORLANDO, FLORIDA | JUNE 12, 2016

Stanley Almodovar III, Amanda L. Alvear, Oscar A. Aracena Montero, Rodolfo Ayala-Ayala, Antonio Davon Brown, Darryl Roman Burt II, Angel Candelario-Padro, Juan Chavez Martinez, Luis Daniel Conde, Cory James Connell, Tevin Eugene Crosby, Deonka Deidra Drayton, Simón Adrian Carrillo Fernández, Leroy Valentín Fernandez, Mercedes Marisol Flores, Peter Ommy Gonzalez Cruz, Juan Ramon Guerrero, Paul Terrell Henry, Frank Hernandez, Miguel Angel Honorato, Javier Jorge Reyes, Jason Benjamin Josaphat, Eddie Jamoldroy Justice, Anthony Luis Laureano Disla, Christopher Andrew Leinonen, Alejandro Barrios Martinez, Brenda Marquez McCool, Gilberto R. Silva Menendez, Kimberly Jean Morris, Akyra Monet Murray, Luis Omar Ocasio Capo, Geraldo A. Ortiz Jimenez, Eric Ivan Ortiz-Rivera, Joel Rayon Paniagua, Jean Carlos Mendez Perez, Enrique L. Rios, Jr., Jean Carlos Nieves Rodríguez, Xavier Emmanuel Serrano-Rosado, Christopher Joseph Sanfeliz, Yilmery Rodríguez Solivan, Edward Sotomayor Jr., Shane Evan Tomlinson, Martin Benitez Torres, Jonathan A. Camuy Vega, Juan Pablo Rivera Velázquez, Luis Sergio Vielma, Franky Jimmy DeJesus Velázquez, Luis Daniel Wilson-Leon, Jerald Arthur Wright



CONGRESSIONAL RACES, PRIMARILY



KEYS TO THE WINDY CITY



GUBERNATORIAL GRIDLOCK

YOUR OTHER MIDTERMS

part two

Midterm papers and exams come up quick when a new semester begins. Sorry to break it to you, but this time around, there's another kind of midterm that needs your attention: midterm elections. If you're unsure about what they are, why they matter (a lot), who the players are, and how to vote, this special section is for you. Study hard.



TERMS OF NOMINATION

Few students at the School of the Art Institute of Chicago (SAIC) would dispute the argument that citizen engagement is more important than ever. But remarkably few of us understand how local politics works. Before you jump into navigating specific candidates for Chicagoland congressional districts and state governorship, take a few minutes to make sure you understand some key terms involved in the State of Illinois' 2018 primary election cycle.

KEY TERMS ★ ★ ★ ★ ★

BALLOT The device used for recording citizens' votes. It can be electronic or manual.

ELECTORATE The people of a particular locale who have the right to vote in an election.

DEMOCRAT The party of virtually every candidate in the Illinois primary. Unlike national politics, in Chicago and Cook County, Democrats generally run unopposed; once the winner is announced, they skate into the general election. Also, unlike national politics, Chicago Democrats aren't seen in relation to their liberalism when compared to Republicans. Rather, their ideological purity is judged by their relationship to the Democratic Machine. This unofficial system of patronage and glad-handing is arguably best explained by quoting former Mayor Richard J. Daley's response to reporters when asked about court appointments he'd set up for his son, Richard M. Daley, whose mayoral tenure lasted longer than his father's: "If a man can't put his arms around his sons and help them, then what's the world coming to?"

GOP Short for Grand Old Party, GOP is the common colloquialism for the Republican Party. In 1888, the nickname was given to Republicans by the Chicago Tribune (by and large a Republican-leaning newspaper). It has stuck ever since. Including incumbent Bruce Rauner, four of the last six Illinois governors have been Republicans. (Two out of the four have been indicted on corruption charges.)

DSA Acronym for Democratic Socialists of America, a political party to the left, politically, of the Democratic Party. After the 1980 election of Ronald Reagan (See: GOP), the DSA fell out of favor popularly, as Democrats began to field candidates who weren't as committed to the welfare state in order to win elections. However, after the 2008 financial crash and the presidential primary campaign of Bernie Sanders, DSA now has over 32,000 members with chapters in 48 states.

GERRYMANDERING Voting relies on majority support for a political party. Gerrymandering refers to the political process of redrawing geographical boundaries in a way that purposely skews the overall majority to gain a political advantage. This also allows politicians/parties to win seats without compromising on views.

LAME DUCK This term is used to refer to a politician who no longer has any real power, either because their successor has been chosen already or because they can no longer run for reelection due to term limits. As neither Illinois, Cook County, nor the City of Chicago have instituted term limits, this never applies to their residents. (See: Gerrymandering, Democrat.)

REDISTRICTING A process intended to reorganize the boundaries of congressional and state legislative districts so that citizens are equally represented. Sometimes, it doesn't work out that way. (See: Gerrymandering.) This process takes place every ten years, when the U.S. Census is completed.

SUPER PAC Short for Political Action Committee. They're organizations separate from political campaigns that raise money from its members, corporations, unions, etc. for the promotion of a political candidate. They can't donate directly to a campaign, but they can use all that money to campaign on their own for (or against) someone. Formerly an illegal practice, in Citizens United vs. FEC, the United States Supreme Court overturned the McCain-Feingold Act, which severely restricted the financial entities which could participate in elections.



THE 411 ON THE 312

According to American Fact Finder and the U.S. Census Bureau, Cook County, Illinois ranks as the second-most populous county in the nation with over 5,200,000 people. Some of the offices that affect so many lives are explained below: they're all up for grabs this cycle, so we've contextualized some of what makes these particular seats so interesting. Don't know who was responsible for the soda pop tax? (Remember when that happened?) Well, read below to find out.

MUNICIPAL OFFICES ★ ★ ★

COOK COUNTY ASSESSOR'S OFFICE Essentially the slither of Chicago's government responsible for determining residents' property taxes, the Assessor's office has a huge stake in maintaining neutrality and an appearance of fairness. Yet incumbent Joseph P. Berrios has found himself mired in several corruption scandals — most recently a regressive assessment policy undervaluing wealthy properties while overvaluing houses of the poor. (In response to the uproar, Berrios is offering a sweeping property tax appeal.)

Fritz Kaegi has capitalized on Berrios's ruddy reputation by pledging maximum transparency. If elected, he refuses to take campaign contributions from property tax lawyers, make all campaign contribution data accessible, comply with all outstanding FOIA requests, and overhaul the office's hiring practices.

It seems like a clear-as-day choice, but the Assessor's race is unique in that the incumbent is being flanked from the left, and the further-left. Andrea Raila, a progressive tax appeals attorney, is currently on the ballot. Her plan also calls for equal treatment, but includes an indefinite appeals process for the state multiplier, a call for the Assessor's office to be personally responsible for all properties with taxes greater than 15%, and a delay of all triennial reassessments to reevaluate the formula. A court ruled her election petitions non-compliant, but an appeal has forced her name to appear in the event that the election board rules in her favor. If the ruling is upheld, voters will receive a printout telling voters to disregard her as a candidate.

COOK COUNTY TREASURER The office of the Cook County Treasurer is responsible for the collection and allocation of tax funds. Incumbent Maria Pappas has held her post since 1998. Her primary claim to fame is speeding up the interest accumulation of property tax checks by installing a bank box at her office. She has also overseen the advent of a paperless system for logging and payments, and the reduction of staffers and satellite offices — theoretically saving taxpayers money.

Her opponent, Peter Gariepy, appears more concerned about innovating how the tax system works in Cook County. His plan proposes itemized taxpayer receipts, an impact investment fund to attract businesses to underdeveloped communities, an advisory committee made up of community members, and allowing renters first right of refusal to purchase a landlord's debt in the event that their property is at risk of being auctioned.

COOK COUNTY CLERK Another unique situation. The Recorder of Deeds office — historically responsible for maintaining records of birth certificates, marriage licenses, death records, and the activities of the county's Board of Commissioners — is being combined with the Cook County Clerk's office, which is Cook County's primary election authority.

The current Recorder of Deeds, Karen Yarbrough, is running for the job. If elected, she pledges to beef up cybersecurity measures in order to protect the integrity of Cook County elections, and an audit of every department in order to increase efficiency and cut waste.

Similar to the Assessor's race, Yarbrough has a hypothetical opponent. Jan Kowalski McDonald, another Democrat, has appealed a ruling calling for her removal from the election

ballot. A self-employed single mother, McDonald's angle is fiscal conservatism. Much of her comments call for railing against "tax-and-spend career politicians with...bloated budgets." How she intends to change this (accurate) description through policy remains to be seen.

COOK COUNTY BOARD PRESIDENT As the only member of the Cook County Board of Commissioners elected county-wide, the Cook County Board President wields a lot of power. On the surface, incumbent Toni Preckwinkle has several accomplishments under her belt: a balanced budget each year of her tenure and solving \$2.1 million worth of budget deficits. However, residents and commissioners alike are starting to push back against Preckwinkle's progressive tax policies — most notably the soda pop tax. Its revenue would've saved approx. \$200 million; it's repeal forced Preckwinkle to get creative. In addition to stepping up enforcement of alcohol, tobacco, and parking taxes, and cutting justice program funding, she's also fired 300 workers and furloughed others while eliminating hundreds of unfilled positions entirely.

Bob Fioretti is Preckwinkle's challenger. There is very little to be found about his policies; unlike most candidates, Fioretti refused Chicago Tonight's Candidate Free Time initiative, where candidates speak about their plans for city government. But his achievements as 2nd Ward Alderman — including Legislator of the Year award from Friends of the Parks, Defender of Public Schools award from the Chicago Teachers Union, and Best Aldermanic Voting award from Independent Voters of Illinois — leads one to believe that Fioretti is challenging Preckwinkle from a progressive, anti-corruption angle. It may work. As of yet, Preckwinkle is standing by Berrios.

the 3RD CONGRESSIONAL DISTRICT



TOTAL POPULATION: 720,039
MEDIAN INCOME: \$56,579

INCUMBENT: DANIEL LIPINSKI (D) SINCE 2004

UP FOR RE-ELECTION | YES NO

PERCENT OF THE VOTE LAST RECEIVED



Includes all or parts of Archer Heights, Armour Square, Ashburn, Beverly, Bridgeport, Chicago Lawn, Clearing, Gage Park, Garfield Ridge, McKinley Park, Morgan Park, Mount Greenwood, West Lawn, New City, and West Elsdon

CANDIDATE **DANIEL LIPINSKI (D)**

ARTHUR JONES (R)

ABORTION

Despite claiming on his website that he stands up for women, Lipinski conveniently fails to mention his anti-choice voting record. He is rated 100% “pro-life” by the National Right to Life.

Jones is pro-life, according to his website.

CANNABIS

Lipinski has a record of voting against cannabis legalization initiatives in 2005, 2012, and 2014.

Jones has not released a policy regarding the legalization of cannabis.

GUN CONTROL

In a press release following the Las Vegas shooting in 2017, Lipinski called for stronger restrictions and background checks to prevent criminals and the mentally ill from purchasing guns.

Jones writes: “I propose a Federal law forbidding any resident receiving any kind of public aid or living in public housing complexes from owning a gun. The penalty for violating such a law would be a minimum of six years in prison. One year for each bullet in a revolver.”

HEALTHCARE

Lipinski supports healthcare reform from a universal standpoint, but in 2015, he requested religious exemptions from coverage in the Affordable Care Act, and in 2010, voted against ACA.

Jones has been an independent insurance agent since 1983 and has a plan for reducing medical malpractice costs while denying healthcare to “illegal aliens.”

HIGHER EDUCATION

Lipinski has no specific policy but has commented that generally costs should be lowered.

Jones has not released a policy regarding the costs of higher education in the State of Illinois.

IMMIGRATION

Lipinski originally voted against the DREAM Act and to restrict undocumented immigrants’ access to financial assistance, however, has since begun supporting DACA.

Jones, a self-described “white racist,” writes that “illegal aliens” are “taking jobs away from American workers and driving down wage rates with the cash-only labor they perform.”

CANDIDATE **MARIE NEWMAN (D)**

ABORTION

On Newman’s website, she states that “consistent with the Roe v. Wade decision, I believe that reproductive decisions belong with women and her right to choose, not with government or politicians.”

CANNABIS

According to a post on Medium, Newman supports legalizing recreational cannabis.

GUN CONTROL

Newman believes in “common sense gun laws” that include background checks and preventing those on the no-fly list as well as those convicted of domestic violence offenses from purchasing guns.

HEALTHCARE

Newman supports expanding access to healthcare and improving the Affordable Care Act. She also supports Medicare for All.

HIGHER EDUCATION

According to her website, Newman supports reinstating regulation on student debt.

IMMIGRATION

Newman’s views on immigration are vague, and her website only shares that “we need to preserve the ladder of opportunity that made this country great, not pull it up behind us.”

the 4TH CONGRESSIONAL DISTRICT

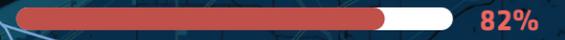


TOTAL POPULATION: 737,025
MEDIAN INCOME: \$39,744

INCUMBENT: LUIS GUITERREZ (D) SINCE 1992

UP FOR RE-ELECTION | YES NO

PERCENT OF THE VOTE LAST RECEIVED



Includes all or parts of Albany Park, Archer Heights, Austin, Avondale, Belmont Cragin, Bridgeport, Brighton Park, Gage Park, Hermosa, Humboldt Park, Irving Park, Lincoln Park, Logan Square, Lower West Side, McKinley Park, New City, North Center, South Lawndale, West Elsdon, and West Town

CANDIDATE	JESUS "CHUY" GARCIA (D)	SOL FLORES (R)
ABORTION	Garcia has worked for more liberal abortion laws.	Flores is pro-choice.
CANNABIS	Garcia supports the legalization of cannabis.	Flores voted against allowing a medical marijuana dispensary to be opened near a Catholic Charities women's shelter.
GUN CONTROL	Garcia wants federal background checks on gun sales with limits on some non-sports rifles.	Flores states that she will "make the case for credible background checks, mental health screenings, and restrictions on gun ownership for those with convictions for violent crimes and domestic abuse."
HEALTHCARE	Garcia supports preserving the Affordable Care Act, especially Medicaid expansion, to transition into a Medicare for all system.	Flores says she will work to further expand access to healthcare while making it more affordable, supporting a move towards Medicare for All.
HIGHER EDUCATION	Garcia wants free public college for families earning \$125,000 a year or less with free community college for all.	Flores does not have a policy for making higher education more affordable.
IMMIGRATION	Garcia supports a permanent status and path to citizenship for all immigrants currently in the United States, which includes protection for DACA dreamers.	Flores will "continue her fight for immigrant justice by working to protect undocumented immigrants and pass the DREAM Act."
CANDIDATE	RICHARD GONZALEZ (D)	
ABORTION	Gonzalez does not have a policy on abortion.	
CANNABIS	Gonzalez does not have a policy on cannabis legalization.	
GUN CONTROL	Gonzalez wants "credible background checks, mental health screenings, restrictions on gun ownership for those with convictions for violent crimes and domestic abuse."	
HEALTHCARE	Gonzalez has said that the Affordable Care Act "may not have been perfect, but it went a long way towards bringing healthcare coverage to people who never before had it." He states that he would "consider" a single-payer option.	
HIGHER EDUCATION	Gonzalez does not have a specific proposal on education.	
IMMIGRATION	Gonzalez supports DACA, Dreamers, and the status of Chicago as a "sanctuary city," including Chicago's program for providing IDs through the Clerk's Office.	

the 5TH CONGRESSIONAL DISTRICT



TOTAL POPULATION: 712,292
 MEDIAN INCOME: \$62,632

INCUMBENT: MIKE QUIGLEY (D) SINCE 2009

UP FOR RE-ELECTION | YES NO

PERCENT OF THE VOTE LAST RECEIVED



Includes all or parts of Elmhurst, Elmwood Park, Franklin Park, Hinsdale, La Grange Park, Norridge, Northlake, Oakbrook Terrace, River Grove, and Schiller Park



CANDIDATE

MIKE QUIGLEY (D)

BENJAMIN THOMAS WOLF (D)

ABORTION

Quigley is pro-choice.

Wolf is pro-choice.

CANNABIS

Quigley voted against federal punishment of states that legalize marijuana or banks that work with marijuana businesses.

Wolf believes in the “immediate legalization of marijuana and hemp for both medical and recreational uses.”

GUN CONTROL

Quigley has voted to restrict the gun show loophole and ban high capacity magazines. He is also in favor of background checks on all guns sales and banning gun stocks and assault weapons.

Wolf emphasizes the importance of the Second Amendment and believes firearms are a right but automatic weapons are a threat to families and children. He is in favor of background checks.

HEALTHCARE

Quigley supports the original Affordable Care Act, but is against Medicare for All.

Wolf is pro-Affordable Care Act.

HIGHER EDUCATION

In 2009, Quigley sponsored a program to make college more affordable.

Wolf has said that “the move toward free college tuition and loan forgiveness must begin immediately.”

IMMIGRATION

Quigley is pro-DACA and has voted against punishments for so-called “sanctuary cities.”

Wolf is dedicated to “a simpler and more reasonable immigration system in which a path to citizenship is the primary goal.”

CANDIDATE

SAMEENA MUSTAFA (D)

STEVE SCHWARTZBERG (D)

ABORTION

Mustafa is pro-choice.

Schwartzberg is pro-choice.

CANNABIS

Mustafa does not have a policy regarding the cannabis legalization.

Schwartzberg has said he wants to end the War on Drugs.

GUN CONTROL

Mustafa believes that “the NRA is holding Congress hostage,” and believes in a ban on assault weapons and military-style modifications of weapons. She is in support of banning gun sales to people convicted of violent crimes, in particular domestic violence.

Schwartzberg does not have a policy on gun control.

HEALTHCARE

Mustafa is pro-Affordable Care Act and supports Medicare for All.

Schwartzberg is pro-Affordable Care Act.

HIGHER EDUCATION

Mustafa supports the College for All Act and supports the regulation of student loans.

Schwartzberg, in comparing himself to Bernie Sanders, advocates for “affordable public college.”

IMMIGRATION

Mustafa is pro-DACA and pro-United American Families Act.

Schwartzberg wants to “welcome refugees and immigrants.”

the 7TH CONGRESSIONAL DISTRICT

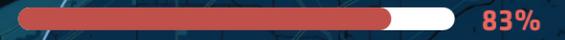


TOTAL POPULATION: 723,481
MEDIAN INCOME: \$54,147

INCUMBENT: DANNY K. DAVIS (D) SINCE 1996

UP FOR RE-ELECTION | YES NO

PERCENT OF THE VOTE LAST RECEIVED



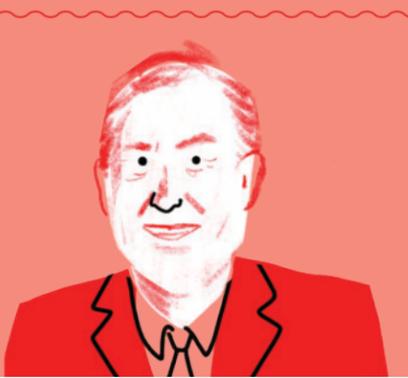
Includes all or parts of Austin, Chinatown (Armour Square), Douglas, East Garfield Park, Englewood, Fuller Square, Bronzeville, Humboldt Park, Kenwood, Loop, Near North Side, Near South Side, Near West Side, North Lawndale, Oakland, Washington Park, West Englewood, West Garfield Park and West Town.

CANDIDATE	DANNY K. DAVIS (D)	CRAIG CAMERON (R)
ABORTION	Davis believes that abortion is a woman's unrestricted right.	Cameron believes that abortion should only be undertaken for medical and life-threatening reasons.
CANNABIS	While not actively in support of marijuana legalization, Davis has made pro-drug reform moves while in office, including voting 'YES' on the 2015 Rohrabacher/Farr Amendment, which prohibits the Department of Justice from interfering with state medical marijuana programs.	Cameron's policy on cannabis legalization only supports medical marijuana.
GUN CONTROL	Davis has been rated "F" by the NRA. He signed the Gun Show Loophole Closing Act and co-sponsored the Large Capacity Ammunition Feeding Device Act to ban large-capacity ammunition, as well as the Resolution on Gun Violence.	Cameron has said that "it is our constitutional right to protect ourselves, our homes, and our families. Laws should ensure that the public is protected from the criminal element, to keep guns out of the hands of individuals who abuse this privilege."
HEALTHCARE	Davis is for single-payer healthcare and believes healthcare should be a right, not a privilege; he co-sponsored Medicare for All legislation each year in Congress.	Cameron has said that "big government and taxes aren't the answer to better health care. I will advocate for lower premiums, and more coverage for the cost of your plan." He wants to overhaul the Affordable Care Act and does not support an individual mandate.
HIGHER EDUCATION	Davis writes: "Federal investment in education — both with direct investments, such as grants and loans, and tax incentives — is critical to ensuring college is accessible and affordable to all students."	Cameron does not have a policy about the affordability of or the access to higher education.
IMMIGRATION	Davis has said that "The Trump administration policy of bashing immigrants for political gain is immoral, illegal and abhorrent and I am convinced it will not stand."	Cameron has said that "going forward, we need immigration reform. We must cut the chain off somewhere, find a limit."
CANDIDATE	ANTHONY CLARK (D)	JEFFREY LEEF (R)
ABORTION	Clark does not have a policy on abortion rights.	Leef does not have a policy on abortion rights.
CANNABIS	Clark is a strong supporter of cannabis legalization, including recreational use.	Leef does not have a policy on cannabis legalization.
GUN CONTROL	Clark is an advocate for gun control legislation.	Leef has said that he strongly supports "a unified, federal background check for gun sales. I support this just as strongly as I support the Second Amendment," smart gun technology, and banning bump stocks.
HEALTHCARE	Clark has said: "I believe that healthcare is a human right, regardless of their ability to pay. No one should go without proper medical care in such a prosperous country." Clark is a supporter of Medicare for All.	Leef has said that "we must phase out the ACA and phase in a fiscally responsible, transparent plan, which offers the highest level of healthcare to the greatest number of people."
HIGHER EDUCATION	Clark aims to eventually implement free public higher education. He has said that "educating the citizenry of a nation pays dividends in the long run." He supports the College for All Act.	Leef does not have a policy about the affordability of or the access to higher education.
IMMIGRATION	Clark is a proponent of a clean DREAM Act and is a supporter of DACA.	Leef has said that "if you own a new home and you discover a leak in the foundation and you would be looking at a massive repair or a complete teardown. I am in favor of a point system."

STRAIGHT *from the* HORSE'S MOUTH

When voting in an election, it is better to focus on what the candidates are saying about the issues rather than on the larger-than-life figures of the candidates themselves. Here's what Illinois' gubernatorial candidates are saying regarding the issues you probably care about.

BRUCE RAUNER (R), INCUMBENT



GUN CONTROL

"We must increase access to mental health and social services so that people don't resort to gun violence."

ABORTION

"I dislike the Illinois law that restricts abortion coverage under the state Medicaid plan and state employees' health insurance because I believe it unfairly restricts access based on income."

THAT DANK KUSH

"I do not support legalizing marijuana. I think that's a mistake. You know there's a massive, human experiment going on in Colorado, and California, other places. We should see how that's impacted lives and addiction and hurt young people before we make any decision about it here."

JEANNE IVES (R)



"You know how you're going to solve [gun violence]? Fathers in the home."

"We can change this for once and all. ... We can put the right people in power, the right people in elected office to finally end abortion in our time."

"I oppose it. Even if the revenue increase was enough to solve our budget problems — which it is not — legalizing marijuana is the wrong way to solve our budget problems."

DANIEL BISS (D)



"I have supported legislation to improve police accountability, license gun dealers, promote gun buyback programs, limit concealed carry, crack down on gun trafficking and more."

"Experience has taught us that the best way to keep abortion safe but rare is to combine pro-choice laws with broad reproductive health education programs."

"The application of cannabis law, in Illinois and America today is fundamentally biased. The law is applied completely differently in communities of color, as compared majority-white communities, and it's wrong and it's immoral."

CHRIS KENNEDY (D)

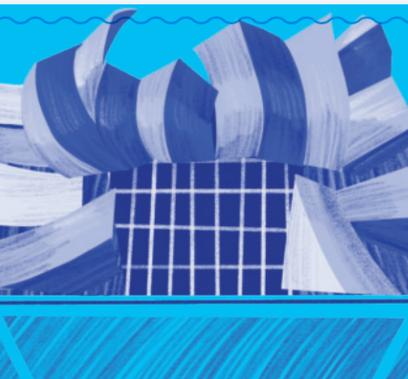


"It doesn't make any sense that you need a license to sell a service like cutting hair, but not one that sells guns."

"I think a relationship should be between a woman and her doctor."

"I'd say this: I'm a big believer in science and the medical profession. I would take my cues from them. I do think that we should understand what the long-term outcomes are in places like Colorado before we embrace massive change like legalization of marijuana."

J.B. PRITZKER (D)



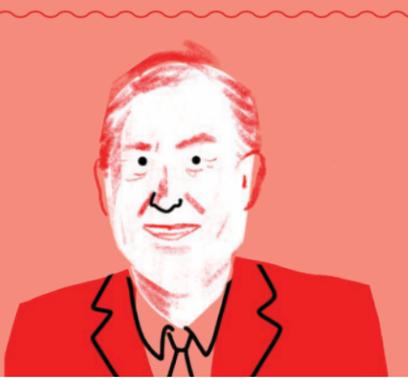
"We need to rid ourselves of automatic weapons and high capacity magazines."

"I have been a long supporter of Planned Parenthood and women's reproductive rights, so obviously, as Donald Trump and the Republicans are trying to take away those rights, I am out here fighting."

"We don't need more studies on this. We need to act. Let's legalize marijuana. Let's regulate it to make it safe. Let's tax it and let's reinvest in the hardest-hit communities."

STRAIGHT *from the* HORSE'S MOUTH *(continued)*

BRUCE RAUNER (R), INCUMBENT



IMMIGRATION

"I work for everybody in the state of Illinois. Our immigration system is broken. We need to have a system that keeps the people of Illinois safe, the people of America safe. We have to keep that as a first priority."

HEALTHCARE

"State government needs to do what every employer in Illinois has done over the last 10 years: Get its health care costs under control. Taxpayers shouldn't have to pay for government health insurance policies that are richer than ones they can afford for themselves."

EDUCATION

"Education spending must be re-prioritized so our tax dollars go to the front lines of the education battlefield, and that's the classroom. Today we spend far too much money on administration and bureaucracy."

JEANNE IVES (R)



"Sanctuary state protects those who violate the law at the expense of those who follow the law."

"I will not sign on to the pension system if elected and I do not need state health insurance."

via Twitter: "Teachers - you are collectively the most uncourageous group around. Want to change schools? More freedom to teach? Stand up to your union."

DANIEL BISS (D)



via Facebook: "We are stronger because of immigrants, plain and simple. Donald Trump's immigration plan is not who we are as Americans and I'll fight like hell for a more inclusive, progressive Illinois."

"I believe healthcare is a right, not an option, and that's why I'll work towards Medicare-for-All."

"I believe [free tuition] has to happen. ... Here we are in 2017, and to be an equal participant in the economy you need some form of post-secondary certification. So we have that same moral obligation to create free access to universities and community colleges."

CHRIS KENNEDY (D)

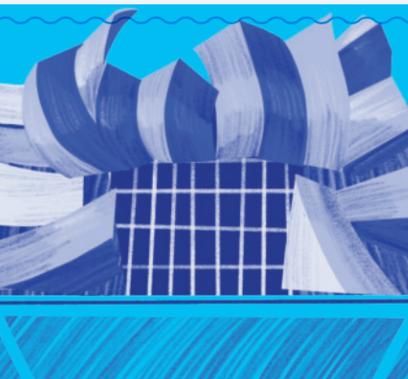


"It's more important than ever that we raise our voices to stand with immigrant communities being targeted by a president who is incapable of leading our nation."

via Twitter: "We need to protect Obamacare. We need to keep Medicaid, keep Medicare and our children's insurance fully funded."

"We need to abandon the property tax system that we have in Cook County for a number of reasons. First, it's what funds our schools, and we have terrible outcomes for the funding of our schools."

J.B. PRITZKER (D)



"Donald Trump ending the Deferred Action for Childhood Arrivals (DACA) program today is a disgrace to everything that we stand for - both as a state and as a nation"

"Healthcare is a right, not a privilege. We need to expand health care for Illinois' working families and defend it from Donald Trump's attacks."

"Every child in Illinois deserves a quality education, no matter their zip code."

Look On My Works, Ye Mighty and Despair-ity

The disparity between full-time and part-time faculty pay is cause for concern among students and faculty alike

By Casey Carsel

Recent strike measures at Columbia College Chicago have highlighted a need to check the status of SAIC part-time faculty, after the fizzling of unionization efforts in 2016.

The Part-Time Faculty Association of Columbia College Chicago (P-Fac) went on strike for two days last December, picketing the school's 600 S. Michigan Avenue building for job security, academic freedom and respect for senior part-time faculty. P-Fac's dissatisfaction highlights the precarious position of part-time instructors throughout the city and across the nation. Columbia College neighbors the School of the Art Institute of Chicago (SAIC); like Columbia more than half of SAIC's instructors are part-time faculty.

Adjuncts recently scored 2nd place in "The 20 Most Powerless People in the Art World: 2017 Edition" on Hyperallergic. The year before, Kevin Birmingham — an adjunct instructor in the Harvard College Writing Program — won the Truman Capote Award for Literary Criticism. He used his acceptance speech to decry the exploitation of part-time and adjunct faculty.

Columbia College describes its faculty as "industry leaders." SAIC calls its faculty "experienced practitioners." At universities nationally and internationally, such accomplished experts work part-time to allow time for their artistic practice or research. But the pay offered to part-timers is often disproportionately low; part-time faculty do the work of a full-time faculty member without the benefits, wages, and job security that accompany a full-time position.

"A typical salary for a full-time Assistant Professor nationally is around \$60,000 a year and usually involves teaching four classes a year plus service. At SAIC, a part-time Lecturer teaches one class for \$5,000 and an Adjunct teaches a class for \$6,000. ... the school pays teachers, often with the same or even better qualifications, substantially less. \$60,000 versus \$20,000 and \$24,000 respectively. Compare this to the living wage it costs to live in Cook County — \$27,664," Christopher Meerdo — an Adjunct Assistant Professor of Photography and Part-Time Faculty Senator at SAIC — told F News.

"Most students would probably be shocked to learn that their teachers qualify for, and frequently use programs like SNAP (colloquially known as food stamps) to make ends meet. This is particularly poignant given the recent release of the overall class assessment at SAIC and the cost to attend the school in general," said Meerdo.

Columbia College's P-Fac was the first part-time faculty union in the country. In 2016, SAIC saw a drive to unionize its adjuncts and lecturers. Part-time faculty raised a number of concerns, including pay discrepancies, the negotiation system for multi-year contracts, and the promotion process' opacity. But to date, SAIC remains non-union at all levels.

Jeremiah Hulsebos-Spofford, an Adjunct Assistant Professor in the department of Contemporary Practices, was one of the organizers of SAIC's unionization drive.

"It continued an ongoing and very necessary conversation about what labor practices should look like in higher education and at SAIC, and the widespread use of underpaid and precarious faculty members," Hulsebos-Spofford told F News.

In response to questions about SAIC's unionization efforts, SAIC created a website regarding the process. According to the site, SAIC believes "that union representation for a segment of our faculty is unnecessary and potentially counterproductive to our academic mission."

When asked about how SAIC's unionization drive ended, Hulsebos-Spofford said, "After the administration gave raises and implemented the multi-year contract, the unionization momentum slowed and there wasn't a vote. There's still organizing happening."

Meerdo was also involved in the union drive. "During the unionizing process," he told F, "we were able to have some very open and respectful meetings with the administration. As the process unfolded, we found that the school was very supportive, listened to

problems are well-known and can only be solved by the school's leaders."

Last year, the part-time faculty representatives negotiated the introduction of two- and three-year contracts for part-time faculty, an increase in course pay, the establishment of part-time departmental liaisons, and some promotions for part-time faculty that include access to some healthcare and retirement options.

"While it is not a perfect fix, it has shown that the school is willing to recognize our labor and commitment to SAIC," Meerdo told F News.

However, Meerdo is concerned about the current representation of part-time faculty in the school's Strategic Plan: "As a community, we are all tasked to imagine what our school will look like in the next five years. We, as part-time teachers, have collectively responded to this prompt by asking for SAIC to take responsibility for the adjunct crisis in America and at our school. Should SAIC choose to fix this problem, they would make national headlines and be seen as the premiere art school with regards to compensation and care for its teachers — which directly translates to the quality of education for students. We want to see SAIC's teachers have more breathing room in their lives so they can be more creative, innovative, and successful as teachers and artists."

Meerdo advises students to stay educated about part-time faculty's working conditions: "It directly affects the quality of their education, and the reputation of the school they carry their degrees from. We as part-time representatives welcome student solidarity, input and any questions."

Up-to-date contact information for part-time faculty representatives can be found on the left-hand column of the SAIC part-time faculty homepage.

Requests for comment from the SAIC Press Office have not yet been returned.

Casey Carsel is in the first year of her MFA in Writing.

us, and helped us improve our situation. I personally can attest to the fact that unlike other schools I have looked at and worked for, SAIC is very open and willing to consider our perspectives, and the full unionization push wasn't necessary in the end."

In the current system at SAIC, if part-time faculty have an issue, they approach the four part-time faculty representatives, who then act as mediators between faculty and administration. As a Part-Time Faculty Senator, Meerdo is one of these representatives.

Speaking about his role, Meerdo explained, "I serve as one of four part-time teachers who represent the majority part-time teachers at our school. It is a two-year elected position, and I'm in my first year. We participate with the administration by sitting in on things like budget and planning meetings and bring concerns that part-time teachers have to the administration. We spend a lot of our time strategizing about ways we can advocate for a very large pool of teachers who are not afforded a living wage by the school. My title, more specifically, gives me the privilege to vote at weekly Faculty Senate meetings. ... We work to give agency to the direction and vision teachers at SAIC would like to see."

"Historically speaking, The School of the Art Institute has prided itself on faculty-led governance. This means that the teachers take on the majority role in shaping what the school looks like — from the types of classes offered, to administrative decisions that affect our community. With the growth of the school, some argue that this is unfortunately no longer the case," said Meerdo.

Though Meerdo is one of only two part-time faculty senators, he does not see the workload as a burden: "I am passionate about advocating for the 650+ teachers I represent, so I find the job satisfying and don't feel like it is 'work' in general. We could always use more representation, but the

**WE WANT TO SEE SAIC'S
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TEACHERS AND ARTISTS.**



Cause and FX

H

alloween's not the only time to get gross and gory. Raquel Rosen is an undergraduate sophomore here at the School of the Art Institute of Chicago (SAIC) in the Sculpture department. Her specialty? Gory FX makeup —

the nastier the better.

Raquel has been practicing this art form for about two years, but already defines the medium as her passion and career choice. When she is not in Chicago, she takes classes at the Make-up Designory (MUD) in New York City, which teaches a range of different makeup techniques in both beauty and FX.

F Newsmagazine *What defines FX makeup and how is it different from what people apply on an everyday basis?*

Raquel Rosen FX makeup is where you drastically, or subtly, alter an individual's appearance for either film or photo shoots, incorporating the use of sculpting, molding, and casting to create the final look. FX makeup could range from minor cuts and bruises on the body, to full, creature-design characters such as aliens or mythical creatures.

FN *You're a student at SAIC. How do you incorporate the school's teachings into your work?*

RR Sadly, there are no classes [at SAIC] that teach special FX makeup because it is such a specific field; but I am taking courses here to expand my skill set [and I am learning how to] incorporate various art techniques into my work, as well as abstractly think of concepts that no one else would think of. For example, I am learning how to understand human anatomy in my figure drawing class, and how the body would look and move under a prosthetic design. In my sculpture class, we were taught how to make a mold, so I am now familiar on how to cast my face and other body parts, and even cast my sculpts to make them into workable and wearable prosthetics. Every class that I am either currently enrolled in or planning on taking in the future here at SAIC will teach me important skill sets that I will incorporate into my work and will allow me to grow into a better makeup artist.

WHEN THERE'S A NARRATIVE BEHIND A WORK ... THE AUDIENCE HAS A STORY TO ENVISION IN THEIR MINDS AND LOOK ON AS I BRING THAT VISION TO LIFE.

An interview with special effects makeup artist Raquel Rosen

By Krutika Surve

FN *Which do you like better? FX or Beauty?*

RR FX for sure. With FX makeup, you have so much more freedom to get gross and gory, ranging from all kinds of looks, from burns and injuries to nightmarish monsters and futuristic cyborgs. You have the ability to design your own sculpt and choose your own colors and wardrobe, and the whole process and dedicated time and work that goes into this is so fascinating to me.

FN *How much research goes into the process of making your art?*

RR It depends on what you are trying to make. For example, if you want to replicate a cut or a burn on a certain body part, you will have to pull up reference images of real-life injuries to really sell the believability aspect of the prosthetic. It is so important to know about the human body when it comes to designing prosthetics. I am currently learning the muscles in the face, as well as facial bone structures, as you will have to apply the prosthetics to the human face.

FN *What do you think about when involving narrative in your looks?*

RR I believe every character or prosthetic that I design should have a backstory. When there's a narrative behind a work — for example, a gory wound spewing blood everywhere out of the stomach, or a futuristic tribal member with a scar running through the eye — the audience has a story to envision in their minds and look on as I bring that vision to life. If there is no backstory of why the makeup looks the way it does, then anatomically, and visually, the makeup simply will not make any sense.

FN *Can you describe your method?*

RR I first took clay and sculpted my design onto my plaster-casted face. Once I was satisfied with the sculpt, I stippled on at least seven to eight layers of liquid latex with a sponge, allowing each layer to dry in between. Once the last layer dried, I carefully removed the piece, dusting it with translucent powder to remove the tackiness, and set it aside. To build up the prosthetic, I padded the back with a cotton-latex mixture so it held its shape. I then applied the latex piece to my face using Spirit Gum, a skin-friendly adhesive, and then airbrushed on various colors until I was satisfied with my design. And of course, topped off the look with a white out contact lens.

Krutika Surve is a sophomore at SAIC pursuing her BFA in Film, Video, and New Media.

Oscar? I Hardly Know 'er!

The 90th Academy Awards are taking place on March 4, 2018, and judging by the BAFTAs and the Golden Globes, they're gonna be all about newly-woke famous people patting themselves on the back. But maybe not: It's 2018, and the rules are there are no rules. Words have no meaning; anyone can say anything, at any time. At this point, we just roll with the punches because swimming through a cascade of hot, steaming, cultural garbage is all we really know. Anyway, here are the official F Newsmagazine Oscar predictions, brought to you by someone who can — and will — physically fight Jimmy Kimmel.

F Newsmagazine's Oscar Predictions for 2018

By Irena Frumkin

Irena is F Newsmagazine's managing editor. She is incorrigible.

B	I	N	G	O
A male actor will talk over a woman in order to loudly proclaim his unwavering support for and solidarity with victims of sexual harrassment and assault. He is accused of sexual assault the next day.	My mother will call and ask if that actor she likes won anything, the handsome one. I'll say: "Which one?" And she'll say, "The one I like."	Frances McDormand will show up, looking hot and aging perfectly, and do absolutely nothing wrong, ever.	An overhyped movie by an overhyped director will be showered in awards because it depicts not only very scary Russian operatives with terrible, clearly unresearched accents, but also inter-species fish fuckin'.	Someone will fuck a fish.
The "Worst Dressed" list will be filled with fierce women taking risks and practicing self-love.	Someone will use the phrase "cyborgs of color."	Meryl Streep will announce her presidential campaign shortly before turning into 1,000 bats and flying off screeching into the night.	Everyone will be confused that the official host of the Oscars in the year of our Lord 2018 is Jimmy Kimmel.	Jimmy Kimmel? Are you sure? James Kimmel? There was literally no one else available? Jimmy Kimmel.
An actress will get shamed for her appearance, clothing, body, hair, makeup, or all of the above. She will be stripped entirely of her basic humanity after deciding to not comply with whatever trendy, red carpet activist attire is decided upon.	Tommy Wiseau will emerge from the black depths and speak the ancient truth.	Woody Allen.	The entire Oscars audience will be forced to watch the winning documentary short from beginning to end.	Someone up for a sound editing award will reach their breaking point and cut everyone's mic chords.
J-Law takes another "adorable" internet-worthy tumble — this time killing American sweetheart Tom Hanks.	"Get Out" will score a Best Picture win but the presenter will somehow misread it as "La La Land."	"La La Land" will receive the Academy Award for Best Picture.	Dame Hellen Mirren takes a raging dump on stage while flipping off the audience and consequently receives a lifetime achievement award.	Wes Anderson crashes his recumbent bicycle into an E! red carpet reporter, replacing them with Owen Wilson.
I watch the awards ceremony live but only through Tweets because I am numb to the unrelenting presence of reality, and need everything I consume distilled through the sarcastic quips of strangers.	Margot Robbie will lose in the Lead Actress category for her role in "I, Tonya." As a result, I will personally teleport to the ceremony and wait backstage in the shadows to break the winner's kneecap.	Daniel Day-Lewis will briefly come out of retirement to try out a new character he's been workshopping: Daniel Day-Lewis.	Greta Gerwig's artistic eye will be described as "quirky" for the thousandth time, finally unlocking the portal to a dimension where everyone agrees that records don't have the best sound quality.	Timothée Chalamet will call me by <i>his</i> name. And I'll like it.

More Than Representation

Marvel's 'Black Panther' is poised to do more than prove that a film can be successful with a primarily black cast

By James Stewart III



Growing up in the late 1980s and early 1990s, I fell in love with superheroes and science-fiction. The combination of fantastic realities, fantasy violence, and the constant battle of good guys versus bad guys had my full attention. I didn't always know it at the time, but in every single one of these stories, I was searching for something else. I was looking for characters that looked like me. Black characters.

They were difficult to find, but future generations won't have to look so hard. With the release of Marvel Studios' "Black Panther" on February 16, a generation of young people received an entire film full of individuals that look like them — a film that is not a tale of broken homes, poverty, drugs, or gang warfare. The film is about more than showing that a mainstream movie can cast many black actors, but that we can transcend the representations we've been assigned to in the past.

"Black Panther" shows that we can be queens and kings, scientists and warriors, leaders or followers, good, bad, all the shades in between — and that we can make those decisions for ourselves.

The film centers around T'Challa, portrayed by Chadwick Boseman, a genius-level warrior-king of the secretive, fictional African nation of Wakanda. He is a leader, oftentimes wracked by the responsibility of protecting his people. To help him navigate the complicated terrain of international leader and superhero, he seeks advice from his ancestors, his mother, his sister, his counselors, and his elite all-female bodyguard unit, the Dora Milaje.

In the Marvel Cinematic Universe (MCU), Wakanda is the wealthiest and most technologically advanced nation on the planet. The Black Panther made his first appearance in the MCU in 2015's "Captain America: Civil War."

Created in 1966 for Marvel Comics by the legendary Stan Lee and Jack Kirby (both white), the Black Panther is now in the hands of talented young director Ryan Coogler (black), best-known for helming "Creed" and "Fruitvale Station."

The supporting cast is an assemblage of some of Hollywood's biggest black actors and actresses including Michael B. Jordan, Lupita Nyong'o, Angela Bassett, Daniel Kaluuya, Forest Whitaker, Danai Gurira, and Sterling K. Brown, to name a few.

During my childhood, I found a few black characters and none of them were the main character. I remember nearly every single one over twenty years later. "GI Joe" had Roadblock; "The Thundercats" had Panthro (yes, the nunchuck-wielding gray panther was black, voiced by Earle Hyman); "Star Trek: The Next Generation" had Geordi La Forge; "X-Men: The Animated Series" had Storm and Bishop; the "Mighty Morphin' Power Rangers" had the black Black Ranger. When I saw "Rocky III" on VHS, I rooted for Clubber Lang in both fights (Rocky had gotten rich and gone soft). In high school, I was finally rewarded

with the first truly successful Marvel superhero film starring Wesley Snipes as the film's namesake character, "Blade." Like I said, I was searching.

While it was important for me to see these characters, the vast majority of them were the same: Mainly just different versions of the black male stereotype of the brute, buck, blaxploitation archetype and other simple characters without any depth. Their motivations were often reduced to getting angry, and then either a) kicking ass or b) having the fearless leader (always white) tell them to "cool out, man."

With the state of our union as it is, it's easy to think of things as getting progressively worse. We know what those visions look like. Flip on your TV, open a laptop, or grab a book and you'll find an array of dystopian futures where we've brought on our own downfall. That's easy to imagine, but to imagine something better is much harder. A better future requires a lot of very hard work, but for this work to start, we must be inspired — inspired to hope. "Black Panther" and Wakanda may inspire audiences to dream of a better future.

No film will solve these problems. However, art's role in society is to encourage us to think of new ideas, and this is a time where we need ideas to face problems that have been around too long — as well as problems we've never faced before.

James Stewart III is a writer in the MFAW program. When not writing, he can be found running in order to mitigate poor eating and drinking habits.





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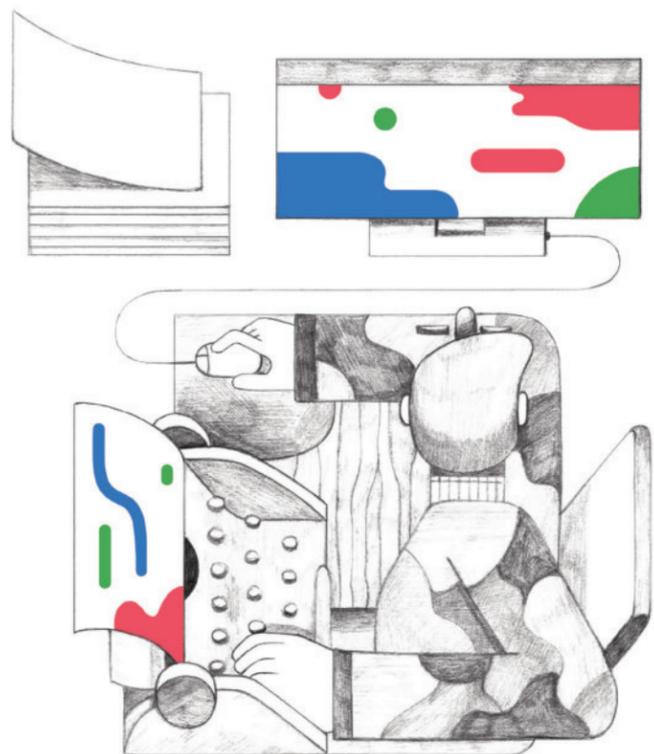
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For more information, or to see how you can contribute, please email our managing editor, Irena Frumkin at: ifrumkin@saic.edu.

Lutz and Glory

Unpacking the backstory of Tonya Harding and the wail heard 'round the world.

By Irena Frumkin



I was too young to watch the Tonya Harding scandal unfold. In January 1994, I was not yet a citizen of the United States and living in a country that took great pride in their figure skaters. It was only later, through reruns of “I Love The 90s” on VH1 — a channel I watched obsessively while attempting to become as familiar as possible with every nook and cranny of American pop culture — did I stumble upon that notorious clip: America’s ice princess Nancy Kerrigan, sprawled out on the floor of a skating rink hallway, cradling her freshly damaged leg while croaking “whyyy? WHYYY?!” The wail heard ‘round the world.

What followed was a cinematic sports drama of unqualified proportions: Harding’s ex-husband, Jeff Gillooly, was accused of hiring a hitman to take out Kerrigan’s knee, and ultimately ruin her chances to perform in the 1994 Winter Olympics. Harding was, of course, quickly embroiled in the controversy. She was painted not only as a heartless conspirator and poor competitor, but as a woman completely off her rocker.

It wasn’t even that Kerrigan was beautiful, dressed in white, a graceful damsel with athletic prowess beyond our comprehension taken down by an invisible bogeyman. America had someone deliciously appropriate to blame: Oregon’s own Tonya Harding, the white trash anti-heroine, the hick, the crazy bitch.

During this year’s Woke Globes, my wife, Margot Robbie, got robbed (Robbie-d?) when she lost to what’s-her-name in the Best Actress in a Motion Picture Comedy or Musical category. Robbie not only starred in “I, Tonya,” but produced the project, which involved extensive research and total immersion in the world of Harding.

The film, which is now taking on cult status, follows Harding from her humble beginnings to the final moments of her career and beyond. The script borrows from actual interview clips taken of Harding, her mother, Gillooly, and Shawn Eckhardt (Harding’s “bodyguard”), resulting in a voyeuristic, humorous, dark, and ultimately tragic look

into the the critical moments of a complicated woman’s complicated life.

Robbie now has an well-deserved Oscar nomination (and my heart). But what about Tonya?

There have already been previous attempts to humanize the disgraced skater. The 2008 rock opera, “Tonya and Nancy,” comes to mind, as does a recent dramatic play called “T”; and who could forget sad boy Sufjan Stevens’ sad boy single “Tonya Harding”? Humanising an already tragically human woman is only the potatoes of “I, Tonya.” The meat is the bigger picture it paints through its faux-documentary style regarding how imperfect women are treated in the public eye — how they’re treated by you and me.

If you asked me, I could go on and on about which anti-heroines I relate closely, maybe even too closely, to: Tracy Flick, Amy Dunne, Tamora, Becky Sharp, Miranda Priestly. I’m all about that flawed female protagonist; the shrew that would have been a complex fictional troupe worthy of in depth examination and pathos had she been a man. But Tonya Harding isn’t a fictional character: She’s a blood and guts, real woman who trained all her life for just one thing and failed — publically and painfully, with hordes of onlookers nodding in approval.

Tonya Harding was America’s perfect monster. She was rough around the edges, and a woman who is rough around the edges has nowhere to go but down. Women with crispy bangs, cheesy, homemade skating costumes, and broken marriages are expected to fail, and we, as a nation, revel in their failure with malicious delight.

It wasn’t fair for Kerrigan either: Both women were depicted as the characters we wanted them to play, all facts aside. Discussions of their looks and families and outfits were par for the course; the public craved

a spectrum, and the skaters were supposedly on either end of one.

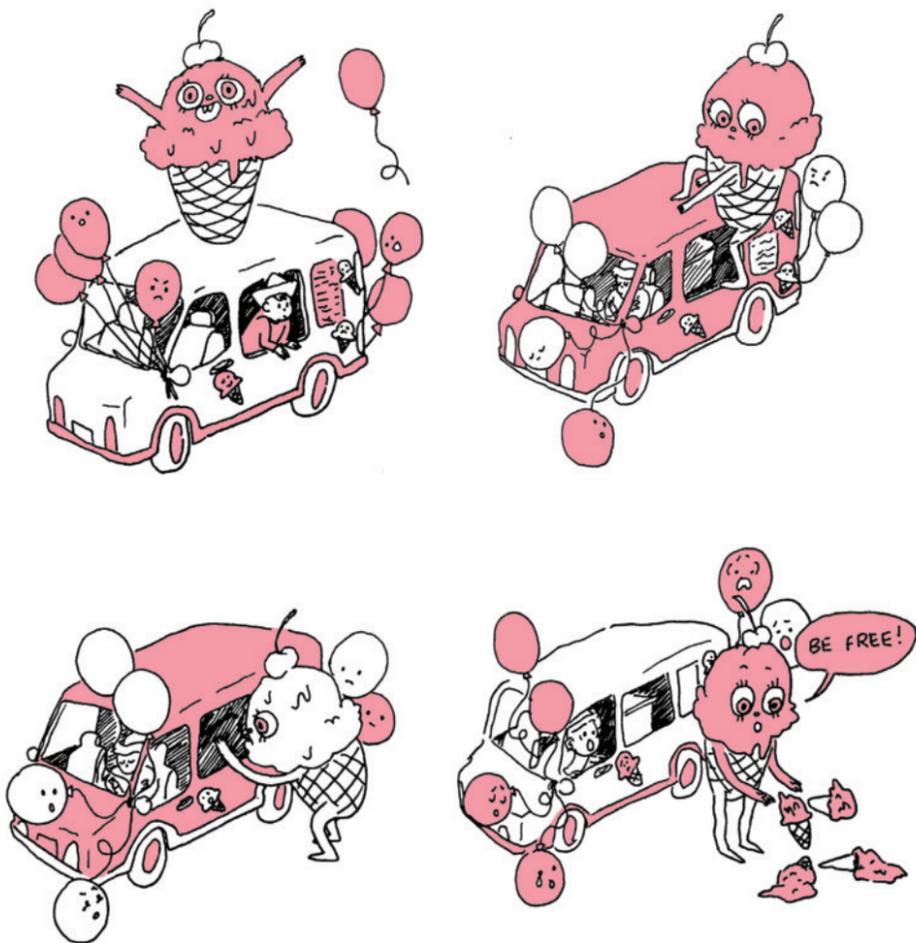
Throughout the film, the story cuts from a narrative storyline to clips of an “older” Tonya (Robbie with fake wrinkles and cowboy boots) commenting on the sequence of events the audience just witnessed as though they were happening in real time. After a sequence of scenes highlighting the emotional and physical abuse Harding endured at the hands of both her mother and husband, Tonya looks out knowingly and comments: “Nancy gets hit one time, and the whole world shits.”

Since the incident, Harding has largely kept out of the spotlight. She’s been boxer, a welder, a painter, and even a sales clerk at Sears. She now goes by Tonya Price and mostly focuses her time on her family. Towards the end of “I, Tonya” she is depicted negotiating her sentence for allegedly being involved in the Kerrigan attack with a judge, explaining that she would rather go to prison than be barred from figure skating: “I am no one if I can’t skate.” The irl interviews with Harding echo this desperate, self-conscious sentiment. I often think sadly about Tonya Harding, her twisted drive, her unrelenting self-doubt, her obsessive devotion. I think about her and all the times I felt inadequate to the point of furious anger or even about the times I assumed I had given it my all and found it wasn’t enough, nor will it ever be. But above all, I think about Tonya and all those scrunchies.

Irena is F Newsmagazine’s managing editor. She is incorrigible.



Chanina Katz, Formless



Bridget Bilbo, Soy Boy

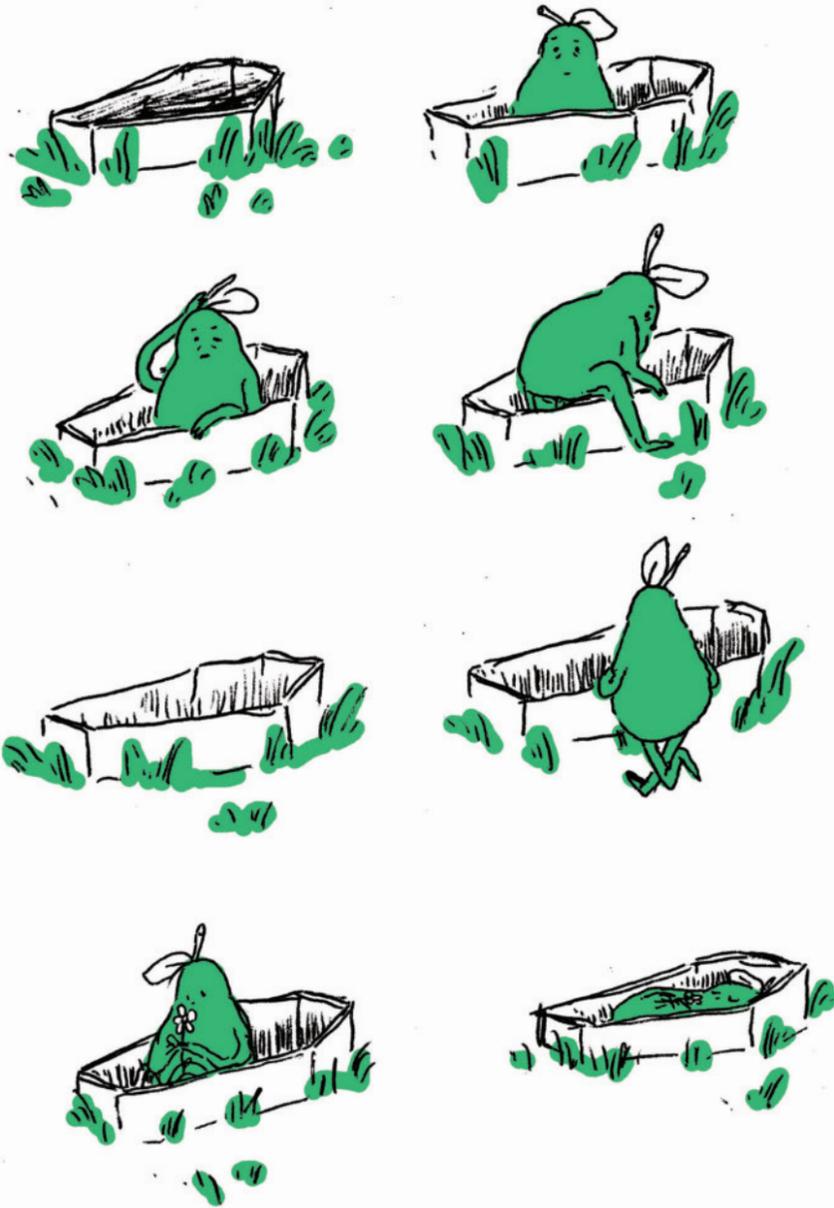
“Keep Moving”:
A Comic Inspired by Jill Elgin’s
Girl Commandos



Kera Ling

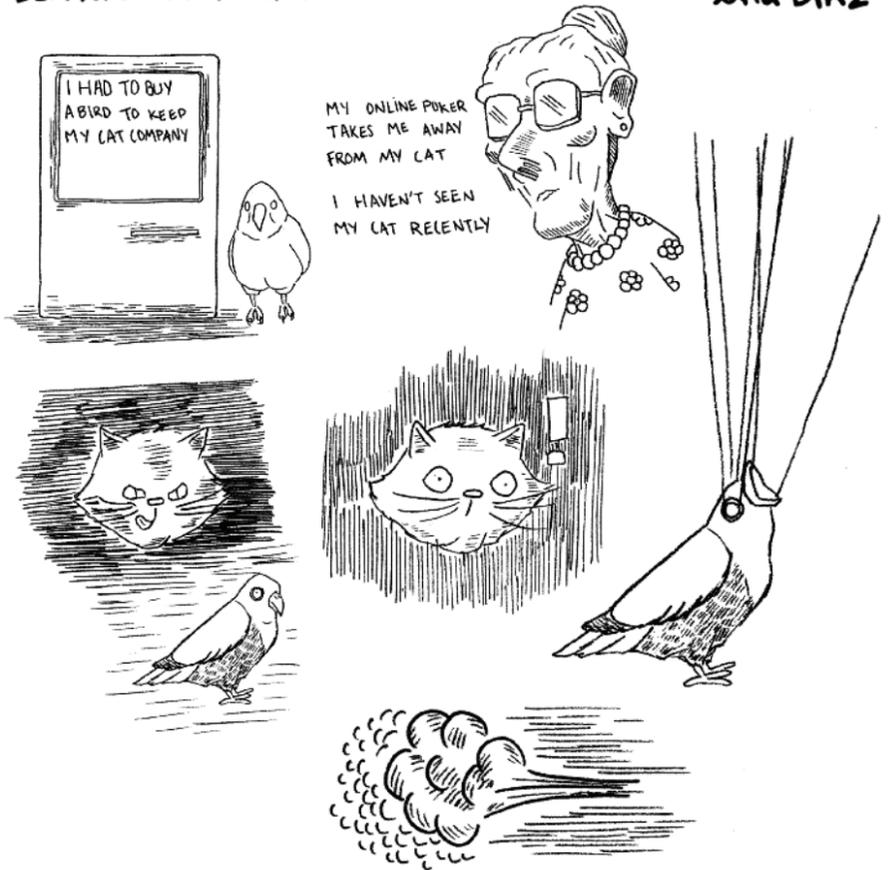
Hey all you cowpokes!!!

Got some sweet, sweet comics you wanna publish? Well, just mail 'em to FNews! Just send a 300dpi jpeg or tiff to comics@fnewsmagazine.com and get some good loot!

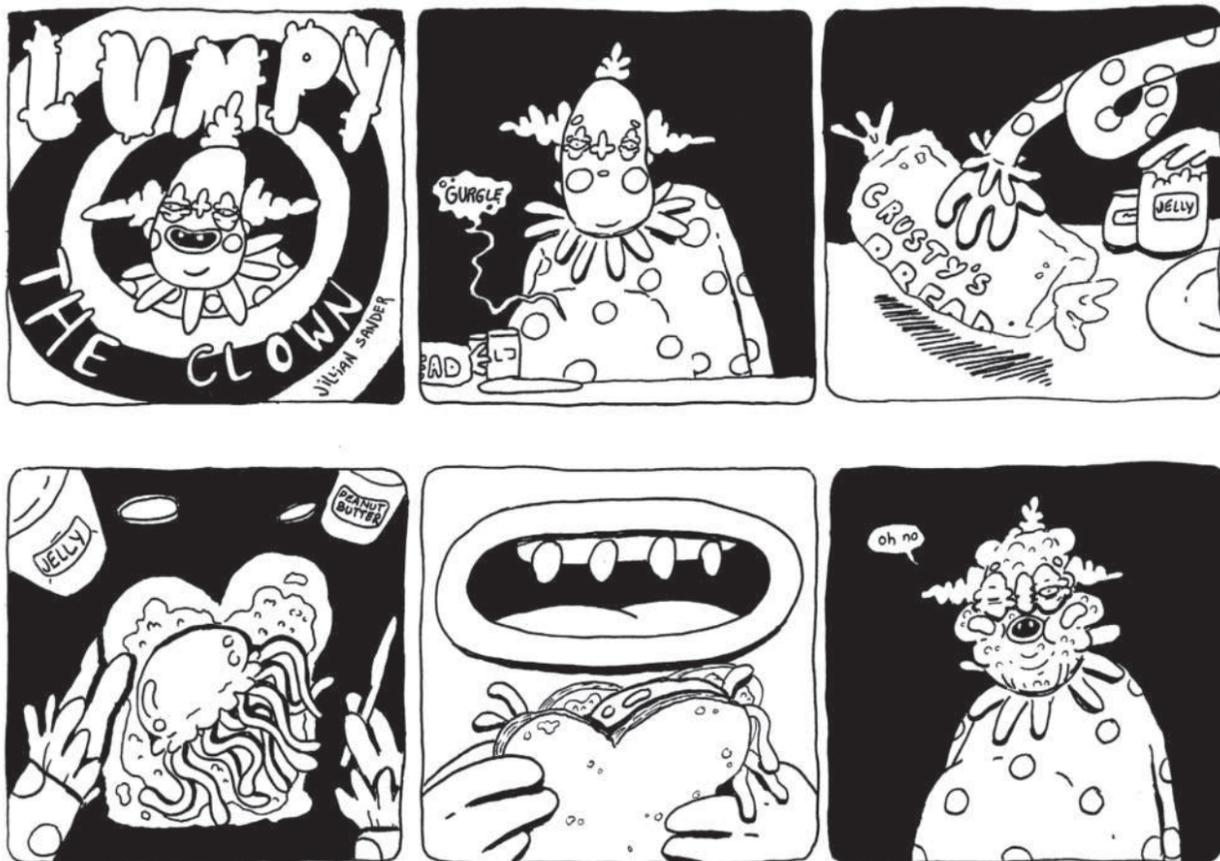


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